LIVE AID CONCERT • JFK STADIUM

JULY 13, 1985 • PHILADELPHIA, PA.

I must try and show you this. There is a child. I think maybe it's four months old. The doctor says, "No, it's two." It squats on baked mud, a tattered dusty piece of cotton hangs from one shoulder onto its distended stomach. Its face is huge. A two year old face on a four month body. □ The eyes are moons of dust and flies, caked by tears so big they don't dry until they reach the navel.

Its mother is squatting also, behind and slightly to his left. She is faint. She falls over a lot. I notice hundreds falling over. The child stares. Between its legs flows a constant stream of diarrhea. The immediate earth around its legs is damp with it. I am watching a child die. In total silence and surrounded by its family it eventually begins to shit out its own stomach. I am tired with grief and despair and a consuming rage for humanity.

He dies soon. He just dies. Big deal. A jumble of bones and dry skin, wet eyes, flies and shit. His mother hasn't noticed. She is too weak. Eventually they will come and tie his hands and legs in the approved manner, wrap his weightless body in anything, and he will be buried hurriedly in a fruitless attempt to lessen the disease that flies ceaselessly through the scorching air.

At 2 a.m. it is freezing. At 2:30 the noise begins. Bodies too small and skinny to produce heat, too impoverished to have clothing, too weak to be able to digest, too thirsty to do anything but croak, too cold to do anything but die, too full of despair and hopelessness to live. At 10 a.m it is a cauldron. There is no noise except the shuffle of feet moving forward in the endless procession of the intensive feeding lines, the soft keening of the bereaved, the moaning of the dying and the endless drone of the carrion flies. It is a discreet, soft background sound, like afternoon tea in the Bath Tea Rooms I think. The almost soothing sound of famine. Inside the corrugated iron huts, it is beyond Dante's Inferno. At night freezing, by day an oven.

The living lie beside the dead on the earth or concrete platforms. Expediency rules. Famine is not polite. There is no beauty but in the faces, there is no dignity but in the eyes, no nobility

but in the bearing, no privacy but of the mind. There is little emotion but sometimes the heart bursts and then the sound of famine is silence and a hopeless, screaming despair.

In that place where humans have abandoned, humanity thrives. A handful of grain each. There is no water to boil and make a sort of porridge. . . or there is water but there is no fuel with which to boil it, . . . or there is no fuel or water, just the grain. You eat it. It is like consuming razor blades. It tears the walls of the stomach away, then passes through you taking your innards with it, unconsumed and useless.

Or. . . you leave your dying village. You take your hungry children and you walk. Somewhere you have heard there is food. By instinct and desperation you arrive at a camp 2 weeks, a month later with one child, the other having died somewhere in the desert. You wait faint and weak to be fed. You are not too weak to ensure your child is fed first. You die soon. Your child joins the endless intensive feeding lines of orphans. You've given it a 30/70% chance of life.

Or. . . you survive. After two months you must leave the camp. There is nowhere to go, no food, no water. You wander about in the devastation for a month or two. Soon you return almost dead again. . . and it goes on.

Or. . . there is a wall. About waist high. On one side about 10,000 starving, on the other a fresh-faced young nurse. She has 300 tins of butter oil she can distribute. Who will she pick? You hold up your child praying it at least can survive the holocaust. Who do you pick? Not looking, you point your finger 300 times. You have been picked. Tired, feeling nothing but shame you shuffle to the other side of the wall and sit down, your back to the other 9,700 who are chosen for death. You cannot face them. You take your ration of oil and you try to digest it.

You haven't been picked. You feel nothing but shame and a hopeless inadequacy. No recrimination except a profound depth of failure that you could not even give your children life. The children who in exhaustion lower their oversized heads on the crumbling wall. There is no riot. There is no pleading. Only shame. Shame shared by those chosen, unchosen and the chooser.

The shame is ours. A shame so fierce it should burn us like the sun that burns that desert.

All these things I have seen.

Eight weeks ago the E.E.C. spent 265 millions pounds in destroying 2 million tons of vegetables and fruit.

The shame, the shame, the shame.

Bob Geldof—July 1985

The Live Aid concert is the biggest rock and television event in history, featuring 63 different acts performing in London and Philadelphia, and with an audience of at least a billion around the world. The two concerts will be linked by satellites across the Atlantic, and beamed to television viewers from New York to Moscow, and London to Peking. This "global jukebox" will raise over $13 million for the Band Aid appeal for Africa.

The story of the greatest rock extravaganza ever goes back to last October, when Bob Geldof sat at home watching a television report on the Ethiopian famine. Michael Buerk and Mohamed Amin's four minute film from the feeding centres of Korem and Makele horrified Geldof: "The picture that remains with me was that of the 23 year old nurse, who had to choose from 10,000 people, 300 who could be fed. What separated those chosen to live from those condemned to die was a waist high wall. The people picked to be fed stood ashamed of their good fortune on one side of the wall, turning their backs in shame on the others. The ones left behind in effect condemned to die, and watched with a beautiful dignity."

Geldof immediately decided to try and make a record to raise money for famine relief. Along with Midge Ure, he wrote "Do They Know It's Christmas/Feed the World," and set about rounding up as many pop stars to perform the song as possible. Within a couple of days over 40 musicians had agreed to help, and a recording date was set for November 25.

The next step was to work out the costs of the record, and then persuade people to give free vinyl, cardboard, and printing. Peter Blake designed a cover for free, and ZTT Records donated a recording studio for the day. The rest is now history. The record became this country's biggest-selling single ever: more than 3 million copies in England alone, raising $10 million finally worldwide.

The Live Aid concert was, says Geldof, the obvious step to take after the spectacular success of the record: "We've kept millions of people alive. Now we must give them a life. And that means more money for long term development projects. I'm a pragmatist—if there's a problem, you have to go out and solve it."

But despite the ease with which the idea for the concert was conceived six months ago, the organisation has proved to be a nightmare. Using a bat-tered desk diary full of lists, appointments, and phone numbers as his "office," Geldof marshalled his considerable charm into cajoling

people to help: "One of the first things I had to do was ask the bands to appear, but everyone seemed to be on tour. So I had to track them down, find out their hotels and what aliases they were staying under, and stay up til I finally got to speak to them. I seemed to spend 20 hours a day on the telephone. . ."

But gradually the event began to take shape. Harvey Goldsmith, the country's leading promoter and Maurice Jones in England and Larry Magid in America were roped in to help organise the concert. Mike Mitchell who helped organise the L.A. Olympics was asked with Hal Uplinger and Mike Appleton of the BBC to produce and organise the television broadcast and telethon on a global scale. By aiming high, Geldof hoped the concert would take on a symbolic importance, that would lead to even greater things: "It is important to make a grand gesture, so that you can focus the attention of governments. And we would like to see governments making their own gestures on an equal scale to the concert—which means you're talking in terms of millions of dollars.

To make the rock world's own "grand gesture" succeed has required meticulous planning. The two stadiums being used, Wembley and the John F. Kennedy Stadium in Philadelphia, are more than 3,000 miles apart, but are being linked by satellite in a carefully co-ordinated programme. Each act will be on stage at Wembley for 20 minutes from noon, til 5 pm, when the concert in Philadelphia begins at noon local time. Then, in the break between each act, live pictures will be shown on huge screens on either side of the stage—and vice versa in Philadelphia. This will then go live to over 80% of the total number of televisions in existence throughout the world.

Last May Geldof rang Lord King at British Airways to ask if he could borrow Concorde for the day of the concert, free of charge—a request which was granted. Now Phil Collins and a few others are able to play in Wembley, then leave for New York on Concorde at 6:30 pm, arrive there 4:30 pm local time, and then get to Philadelphia at the same time they left England to play again. "If we time it properly," says Harvey Goldsmith, "he will arrive in Philadelphia at the same local time as he played in London."

As with the Band Aid record, most of the Wembley concert has been staged at cost. The sound and lighting equipmment has been provided free, as has the transport and massive revolving stage. Furthermore, the technical wizardry that helped to make the Los Angeles Olympics one of the most profitable and widely-seen sports events ever has been enlisted—also free

of charge. Worldwide Sports, an organisation created last March by the 1984 Olympics planning and finance expert, Mike Mitchell, has taken charge of the concert's international marketing and merchandising. It has also been selling the TV and radio rights around the world, from India to South America and to Africa, which will receive the broadcast for nothing.

The global jukebox has rapidly spread wings all over the world, where countries will take the broadcast of the concert, and intersperse it with their own entertainment and famine appeals. In Australia they have organised a "mad Australian downunder day with bands and all kinds of sports," says Mike Appleton, the BBC producer co-ordinating the broadcast. In Italy a plan has been floated to have Pavarotti and 500 Italian rock musicians singing together on a football pitch.

The BBC will have spent about $77,000 for 15 continuous hours of television and radio, which makes it a bargain for the corporation. It has leased satellite time to link the two venues, and has paid the bands playing at Wembley pepper corn but obligatory fees that will go straight into the Band Aid charity coffers. In Philadelphia there will be a television crew of more than 250 people, with 20 cameras. Worldwide Sports is responsible for the transmission of the two concerts around the world. It will bounce the signals off four satellites at a cost of around $200,000—well below the normal price.

Worldwide Sports' own production and organisation costs have been covered by selling rights for a primetime slot on ABC television. All the rest of the money raised—fees from TV rights all over the world, half the advertising revenue from American local channels broadcasting the concert, and sponsorship rights from international companies—will go to the charity. In all, there may be well over $13 million flooding into Band Aid's funds for Africa.

More important than the payment of fees for TV rights, is that Band Aid has required most countries taking the broadcast to organise a television appeal to raise money for famine relief. The amount of money raised by these telethons is anybody's guess—but it could be millions. Certainly it will be far, far more than anyone dared predict when the idea of Band Aid was first conceived last year. Geldof and Simon Napier Bell, one of Wham's managers worked out the record could raise in the region of $90,000. It passed that in the first hour of release. "The whole thing is wish-fulfillment," says Geldof. "We go out on a limb and make

promises, and then hope they will be self-fulfilling prophecies.''

Last January, when millions of pounds were pouring into the Band Aid charity, Bob Geldof flew to Ethiopia to find out what the money should be spent on. After meeting government officials in Addis Ababa, he travelled to the famine-stricken Tigre province, arriving on the Ethiopian Christmas Eve: ''It was very beautiful,'' he says. ''The sun was going down, in a red sky. A government man played a tape of the Band Aid record, and although this sounds corny, it was very moving—this scratchy little tape in the middle of all that devastating hopeless beauty.

Later that evening when he went to Midnight Mass in the ancient dug-out cathedral of Lalibela, he came out of the church to see the landscape bathed in moonlight: ''Everything looked very pretty. Then I saw stones lying all around—and suddenly realised they were people curled up into balls. Starving people. . . it was the first time I had seen it.''

The next day Geldof visited a feeding camp in Tigre: ''It was horrific. Tiny children were just falling over and dying. I was crying tears of total rage and despair that this famine has been allowed to happen—and was still allowed to happen.''

He also went to the Sudan, to the grim border camps for Ethiopian refugees: ''At one camp I counted 15 bags of flour for 27,000 people,'' says Geldof. ''There were terrible diseases, and blazing heat during the day, and freezing cold at night. The rain hadn't come since 1981, and the seed hadn't grown, so they had dug up the seed and eaten it. All the trees had been cut down for firewood, so the soil turned to dust and blew away. The ground looked like a red-hot poker had been lain across it.''

Geldof returned to London appalled by what he had seen, and with a list of priorities for famine relief drawn up by aid workers and officials from the Ethiopian government.

He was determined to avoid setting up a bureaucratic and slow-moving charity: ''I knew we had to see immediate results, and give help straight away,'' he says. ''We had to have a small, dynamic organisation.'' A trust had already formed in December in line with his thinking, to oversee the charity's spending. The trustees include Michael Grade, the controller of BBCI, and Maurice Oberstein, chairman of the British Phongraphic Institute, along with Geldof, Midge Ure and others. A policy was established right from the start that every penny raised should go in relief to Ethiopia and Sudan, and nothing should be spent on ad-

ministrative overheads and salaries.

So it was, as Geldof says, "a godsend" when Kevin Jenden, a London architect who has designed projects for the Red Cross in Ethiopia, volunteered his help last January: "It was a real weight off my shoulders. Kevin has overseen the entire relief operation." Jenden was joined by eight other volunteers, with backgrounds varying from accountancy to anthropology. They work from a warehouse donated by the Greater London Council, with the overheads paid for by a Malaysian oil millionaire.

The volunteers began by contacting field agencies in Ethiopia and Sudan, with the aim of filling the gaps in provision by other donors. Governments tend to send grain—a basic food stuff—but one of the Band Aid team, an anthropologist, discovered when she visited camps that there was a desperate need for highly nutritious supplementary food, such as milk powder and high-energy biscuits, which stimulate the appetite of malnourished children. So far, Band Aid has sent 1,335 tons of milk powder, 150 tons of biscuits, 560 tons of oil, 470 tons of sugar, and 1,000 tons of grain.

The supplies have been sent over in airlifts, and on three ships which have been chartered by Band Aid. The ships are providing a regular free freight service for other charities sending supplies to Ethiopia and Sudan, as well as taking Band Aid supplies—so an estimated $18,000,000 in shipping costs has been saved, and can be spent on further famine relief.

When Band Aid found tons of milk powder rotting on the dockside in Port Sudan while refugees in the camps starved to death, the charity turned its attention to trying to alleviate the paucity of transport available to carry food from the ports to the camps. Dealing directly with the suppliers, the volunteers negotiated prices well below the normal market value—and bought 22 Land Rovers, four land-cruisers, 18 water trailers and 25 lorries. Then in June, they pulled off a million dollar deal to buy 100 lorries and trailers, along with workshops and spare parts in Port Sudan.

Band Aid has also targetted medical and agricultural equipment as vital needs—and 50 hospital tents, 50 tons of medical supplies, 10 tractors, $380,000 worth of seed and $260,000 of tools have been supplied. One particularly urgent supply was 40,000 vitamin A tablets, which will help to prevent blindness in starving children.

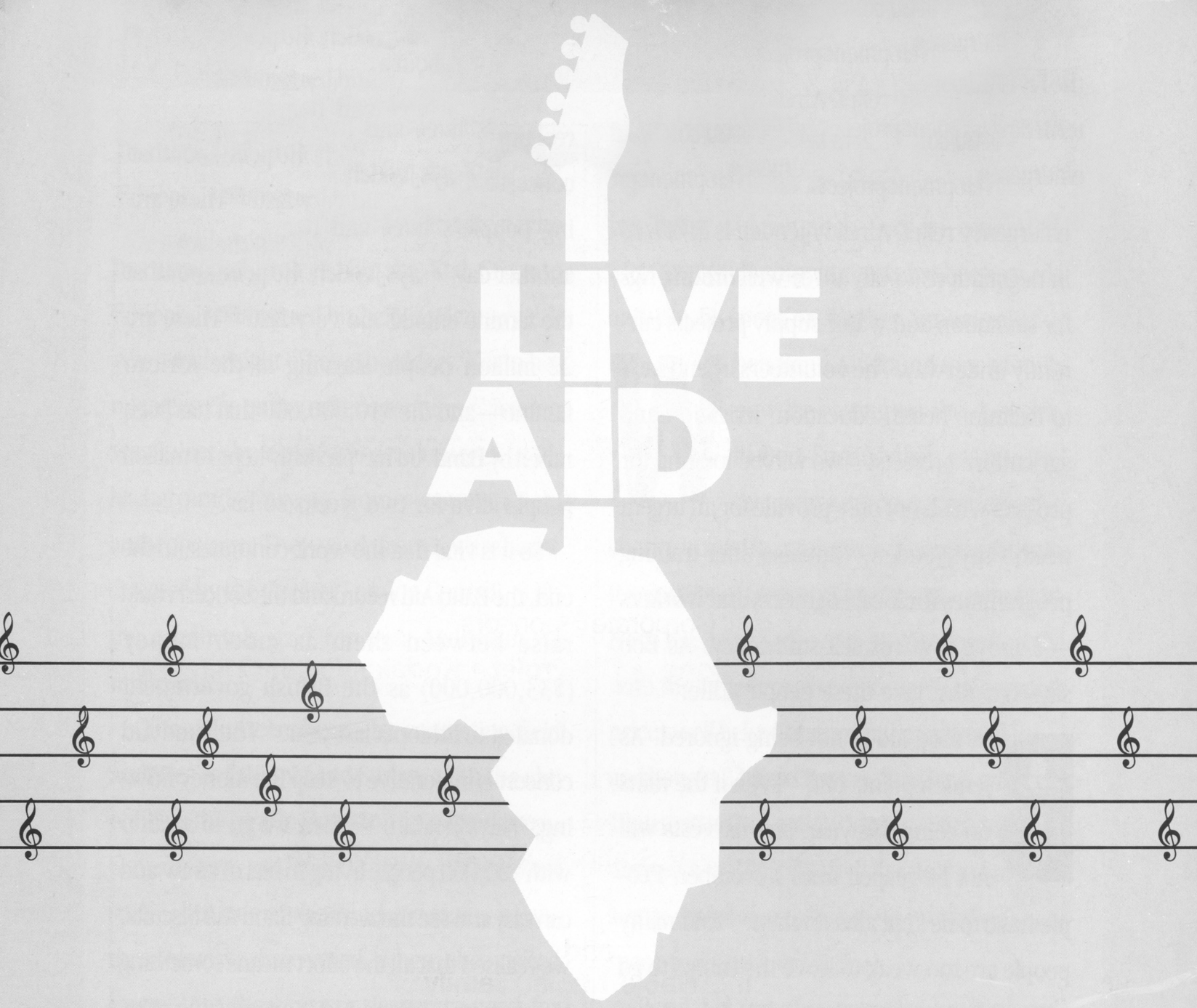
So the $10,000,000 raised by the Band Aid record has been rapidly swallowed up in famine relief. The $13,000,000 expected from

the Live Aid concert is to be devoted to longer-term development projects, rather than simply emergency relief. Already Jenden is involved in negotiations to buy three well drilling rigs for sanitation and water-supply projects currently underway. The volunteers intend next to examine health education, irrigation and agriculture projects. "We will be looking for projects which not only provide for an urgent need," says Jenden, "but also offer training programmes for local engineers and workers —a move towards self-sufficiency. As Bob says we must give these people a life."

But food aid is not being ignored. As Jenden points out, "Even if the rains do come this year, any harvests will not be reaped until November. People have to be kept alive til then." And many people are too weak to leave the camps to go home and plant their crops—and if they were strong enough, they might well be without seed and tools. So the new Band Aid appeal for food is vital—every school in the country is being asked to fill bags with sugar, lentils and wheatflour. These will be sent to British ports free of charge by British Rail's Red Star service, for shipment of Africa on the Band Aid boats.

Both Geldof and Jenden hope that this tangible effort will remind people about the real purpose of the rock extravaganza: "The concert isn't about a concert—it is about saving people's lives and helping them live another day," says Jenden. He points out that the famine engulfs aid very fast: "There are 22 million people starving in the African famine—and the $10,000,000 that has been raised by Band Aid has probably kept 10 million people alive for two weeks so far."

So it is vital that the work continues. In the end, the Band Aid record and the concert could raise between them as much money ($33,000,000) as the British government donated to Ethiopia last year. "The Band Aid concert is imperative to keep the money flowing," says Jenden. "When we go to a camp with 120,000 people living in bits of straw and canvas, and see them eating Band Aid biscuits, we realised that all the effort means something to someone. . . Band Aid is an amazing story of commitment and energy and enthusiams," as Bob says. "In a world of surplus, death by starvation is the most preposterous and evil death of all. Every person dying of hunger is an insult to humanity. Through Band Aid people are saying "Enough—Stop it now." ●



LIVE AID CONCERT PHILADELPHIA, PA.

Produced by

Bill Graham

Bob Geldof

Larry Magid

Allen Spivak

"The day that hunger is eradicated from the earth, there will be the greatest spiritual explosion the world has ever known. Humanity cannot imagine the joy that will burst into the world on the day of that great revolution."
— Federico Garcia Lorca

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and
the whole human family
helping to end hunger in Africa now.

Live Aid
Executive Producer
Worldwide Sports & Entertainment, Inc.

This day is a miracle.

The music is a miracle that brought us here in an age when we find our poets on the radio, our beliefs in rock'n'roll and our philosophers with guitars.

Bob Geldof's vision is a miracle. He has inspired the greats of the rock world to share their enormous talents to help the hungry people of the world.

The organization of this incredible day is a miracle. It's all come together in only two and a half months since Bob and I first met. Then I set out to put Bob's vision on a global canvas. Through the miracle of television and radio we connected the whole world with this live event. So right now the Live Aid energy, hope and determination is bursting out of Wembley and JFK Stadiums and ricocheting around the world.

Showing all the world at the same time that human beings are *not* powerless to prevent the evils of our world is a miracle. We can actually do something right now that will save millions of Africans' lives. And by doing that we can also save our humanity. We can take a step that makes each of us a true, caring part of the human family.

We, as individuals, each have the destiny of the whole world in our hands. We just have to raise our hands and do something. Nothing is inevitable as long as each of us cares.

And that's the real miracle. You can look at Live Aid and believe... The miracle of thousands of broadcasters around the world who normally compete ferociously, but in this instance are cooperating to put this event on "live" for all the world to see and hear. They're working together to help people take part, act and do for others. The miracle of large corporations, small companies and innumerable individuals cooperating to make what seemed impossible, possible.

The incredible size and scope of Live Aid make it enormously complex. It's the largest television broadcast ever. Four different feeds are being produced over a period of 17 hours to include the intricacies of 55 world-class music acts performing. The program goes all over the globe to one and one-half billion people via 16 satellites and twice as many video trucks. A dozen different directors are working in three shifts. Beyond the television production, the Live Aid telethon is the largest United States project ever with 6,000 phone lines. And dozens of other telethons are taking place all over the world as part of Live Aid. Two months ago we were told there was no way all of this could be done.

And here we are.

We're here because 13 million Africans are at risk of dying within the next few months. They need all of us to apply the same can-do energy and effort to help them in their struggle to live.

Right now we're all facing the fact that we have the moral ability to fight for those lives by just making a personal act. The minute we stop fighting, we stop being human beings.

Keep the miracle alive. Take action. Take part. And make Live Aid work.

Michael Mitchell

Live Aid
Executive Producer

MISSION POSSIBLE

The End of World Hunger by the Turn of the Century

Together We Can Do It.

- According to experts, ending hunger even in Africa is fully possible within this century.
- There is a powerful worldwide movement currently making this happen and you can play an important part.
- There are proven solutions: earlier crisis areas like India and China are well on their way to self-sufficiency...Africa is next.
- Working together with the Africans themselves and other partners in the campaign worldwide, Americans are playing a vital role.

Efforts to Combat Hunger Are Succeeding.

- The vast majority of money contributed **is** used effectively to provide what the hungry need.
- Most governments, including our own, greatly help rather than hinder efforts to assist hungry people.
- Private voluntary agencies (PVOs), international agencies and individuals working with them have an excellent track record in producing positive, long-term change.
- Where there are problems, we are learning from them and improving our capacity to effect change.
- The poor and hungry themselves are the hardest working and most successful agents in ending hunger.

The Task: Relief, Recovery and Self-Reliance.

The causes of food emergencies and chronic hunger are deep and complex. Solutions must operate in stages:

- **Relief** — Keeping people alive and getting them strong.
- **Recovery** — Providing the tools, seeds and training to start over.
- **Self-Reliance** — Supporting the long-term development work necessary to enable individuals and communities to grow their own food or earn enough money to buy their own food.

The urgent need for our assistance now is unprecedented. Our response in the next 7 months will make the difference to the lives of 150 million Africans — 13 million lives are immediately at risk.

Your Involvement Matters.

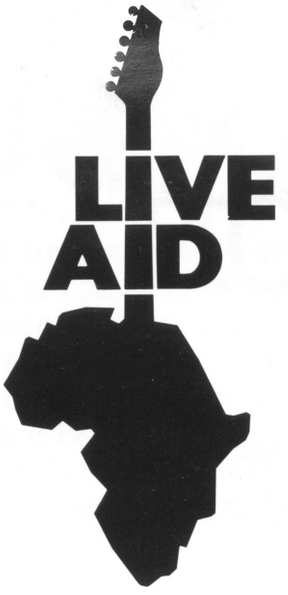
Individual activities add up to the huge worldwide movement that will give the hungry the support they need to succeed.

Public concern has already created enormous resources for Africa and is stimulating the political commitment needed to achieve long-term success.

Valuable individual involvement can take many forms — all are important:

- Contributing, raising money or other resources
- Education of oneself or others
- Letters to the editor and letters to your representative
- Direct personal services as a volunteer or paid professional
- Buying the products of companies working to end hunger
- Learning about the problem of hunger in your community
- Having a garage sale in support of an organization working to end hunger
- Sharing your interest in ending hunger in holiday greeting cards and birthday cards
- Organizing a food drive at your club, church, office or school
- Writing letters thanking press, TV and radio journalists for coverage on the issue of hunger
- Asking your doctor or dentist to display materials on ending hunger in their waiting rooms
- Donating money from recycled newspapers and cans to ending hunger
- Doing a car wash for an organization involved in ending hunger
- Donating surplus office equipment and supplies to an end hunger organization
- Fasting regularly and donating the money saved
- Entering a marathon that raises money for pledges to end hunger organizations
- Organizing a group fundraising party, such as a sports event or theatre party
- Displaying an end hunger bumper sticker

This material was prepared by The End Hunger Network, an alliance of over 100 private voluntary organizations committed to ending hunger in the world by the year 2000 (213) 621-2130.



Live Aid will be broadcast to more than one billion people today, July 13, 1985.

Producer

Hal Uplinger

Executive Director

Tony Verna

Stage Hosts

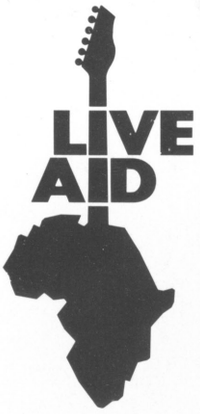
Dan Ackroyd Diahann Carroll Chevy Chase Robert Guillaume Joe Piscopo

Television Hosts

Billy Crystal Sheena Easton Kenny Loggins Melissa Manchester
Bette Midler Randy Newman Grace Slick Deniece Williams

Educational segments by world figures in the areas of science, literature, performing arts, religion and business will be broadcast throughout the concert by the following:

Kareem Abdul-Jabbar
Mikhael Aivanhov
Isaac Asimov
Sir Richard Attenborough
Leonard Bernstein
President Jimmy Carter
Ceasar Chavez
Olivia de Havilland
Kirk Douglas
Rogert Enrico
Mike Farrell
Geraldine Ferraro
John Forsythe
Rajiv Ghandi
Rebecca Holden
Reverend Theodore Hespurgh
Charlton Heston
Sir Edmund Hillary
Julio Iglesias
Bruce Jenner
Senator Jack Kemp
Senator Edward Kennedy
Ted Kennedy, Jr.
Preston Keevami
Coretta King
Representative Mickey Leland
Burt Lancaster
Billy Mills
Bradford Morse
Akio Morita
Haing S. Ngor
President Nyerere
Pele
Linus Pauling
Onoe
Mrs. Jihan Sadat
Carl Sagan
Nagashima Shigeo
Prince Sultan
Bishop Tutu
Peter Ueberroth
Dennis Weaver



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The Honorable Robert Carr,
U.S. Rep. from Michigan
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Synsat/Group W—Jim Tuverson
Telici, Inc.
Theatre Authority
Janice Thomlin
Triad Artists
John Uplinger
Jenny Verna
Tracy Verna
Videostar
John Ward
Warner Communications Inc.
West Nally, Inc.
Westin Bellevue Stratford Hotel
Lee Anne Winfrey
Gretchen Woolby
Stephanie Zillgitt
Howard Zuckerman
Janice Zuckerman

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PHILADELPHIA, PA.

Bryan Adams
Ashford & Simpson
Joan Baez
Beach Boys
Black Sabbath
The Cars
Eric Clapton
Phil Collins
Crosby, Stills & Nash
Duran Duran
Bob Dylan
Four Tops
Hall & Oates
The Hooters
Mick Jagger
Judas Priest
Eddie Kendrick
Patti LaBelle
Kenny Loggins
Madonna
Pat Metheny
Billy Ocean
Ozzy Osbourne
Jimmy Page
Teddy Pendergrass
Tom Petty &
The Heartbreakers
Robert Plant
The Power Station
The Pretenders
REO Speedwagon
David Ruffin
Run DMC
Santana
Simple Minds
Rick Springfield
Rod Stewart
Tears for Fears
Thompson Twins
Tina Turner
Neil Young

LIVE AID U.K.
WEMBLEY STADIUM
LONDON, ENGLAND

Adam Ant
Boomtown Rats
David Bowie
Phil Collins
Elvis Costello
Dire Straits
Brian Ferry
Elton John
Howard Jones
Nik Kershaw
Paul McCartney
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Queen
Sade
Spandau Ballet
Status Quo
Sting
Style Council
U-2
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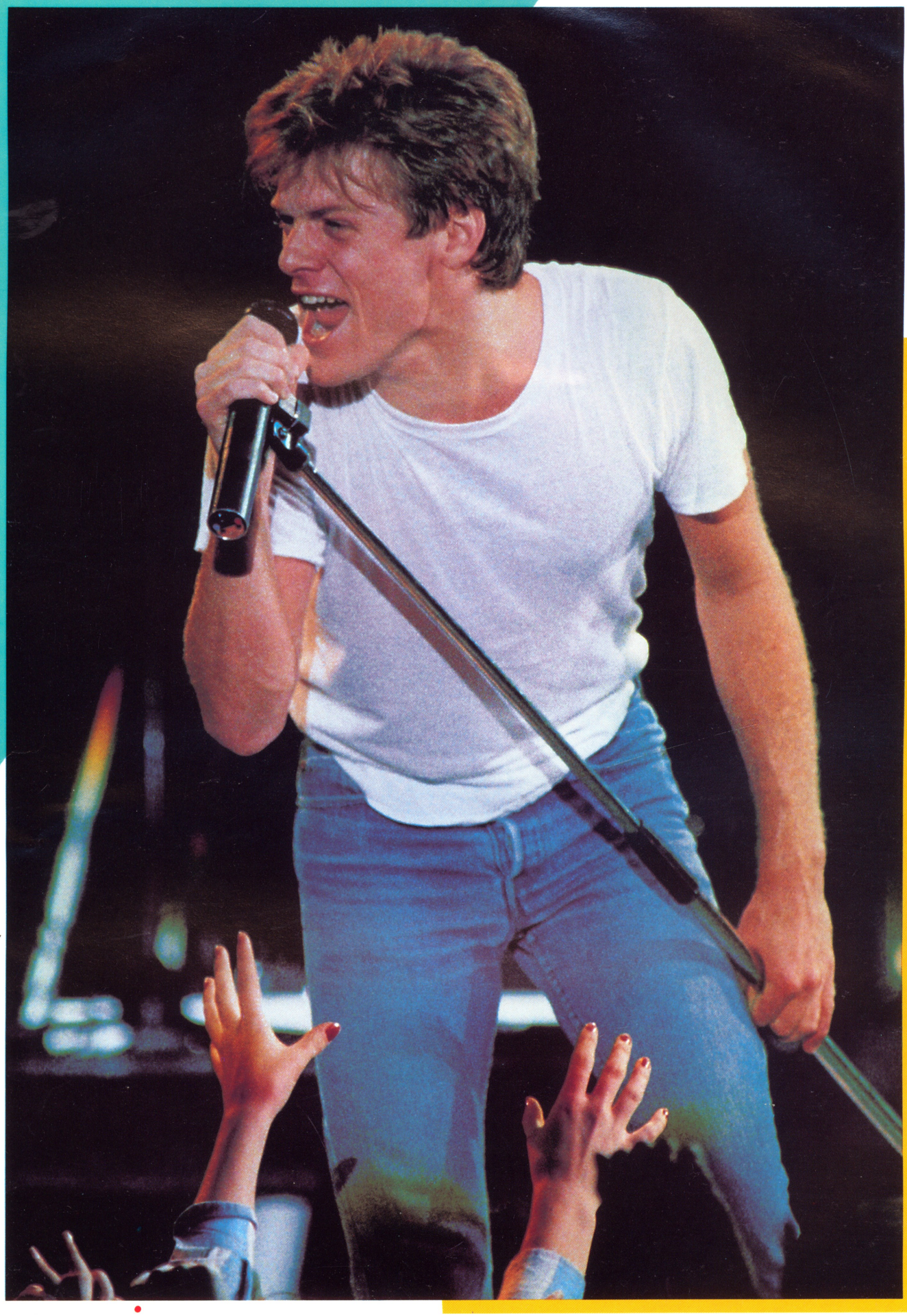
The Who
Paul Young

BRYAN ADAMS



Ashford
& Simpson

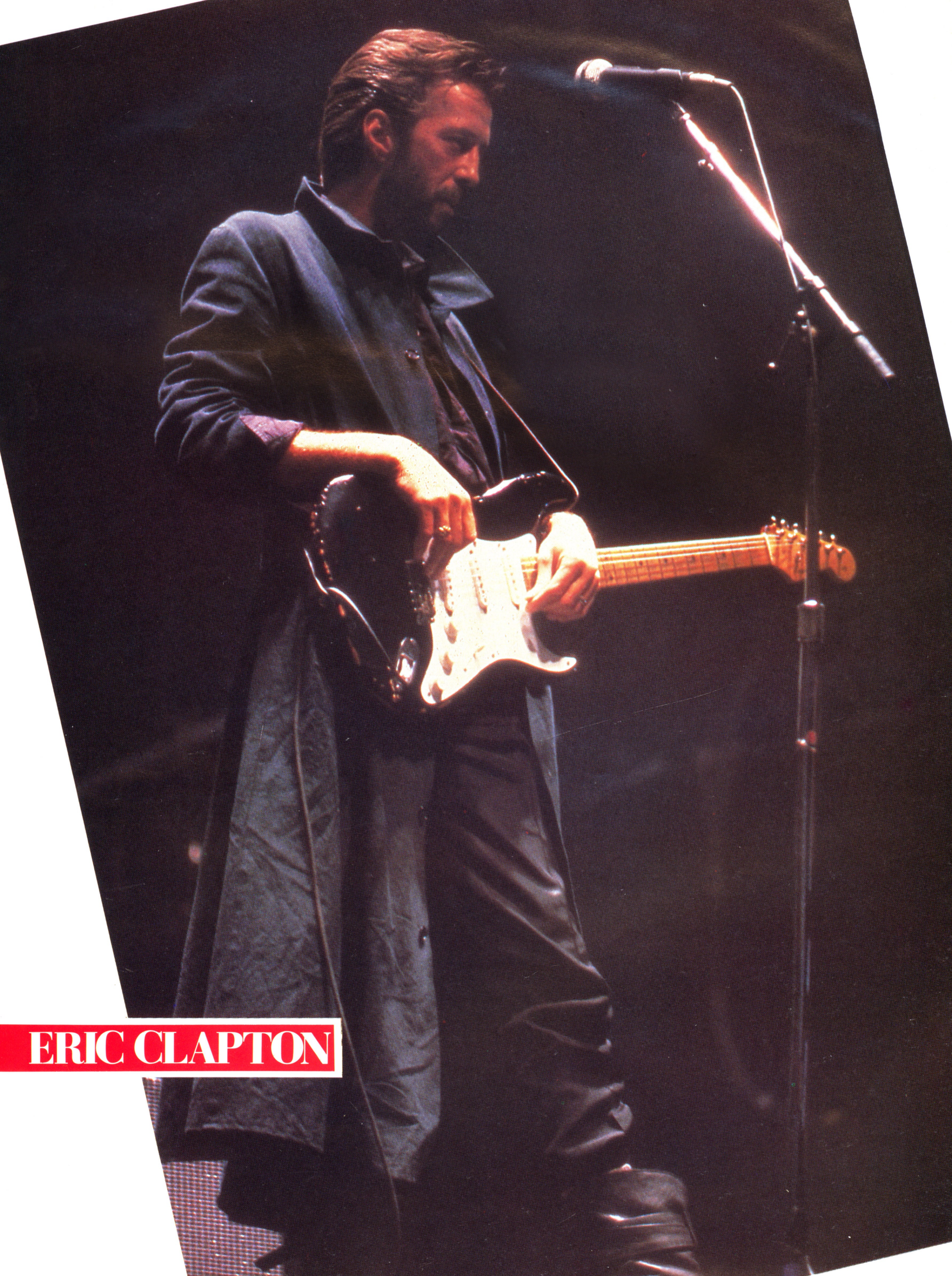
Joan Baez

THE BEACH BOYS

OZZY OSBOURNE

BLACK SABBATH

THE CARS


ERIC CLAPTON

P H I L C O L L I N S

CROSBY STILLS & NASH

DURAN

DURAN

Bob Dylan

The Four Tops

DARYL HALL

EDDIE KENDRICK

JOHN OATES

DAVID RUFFIN

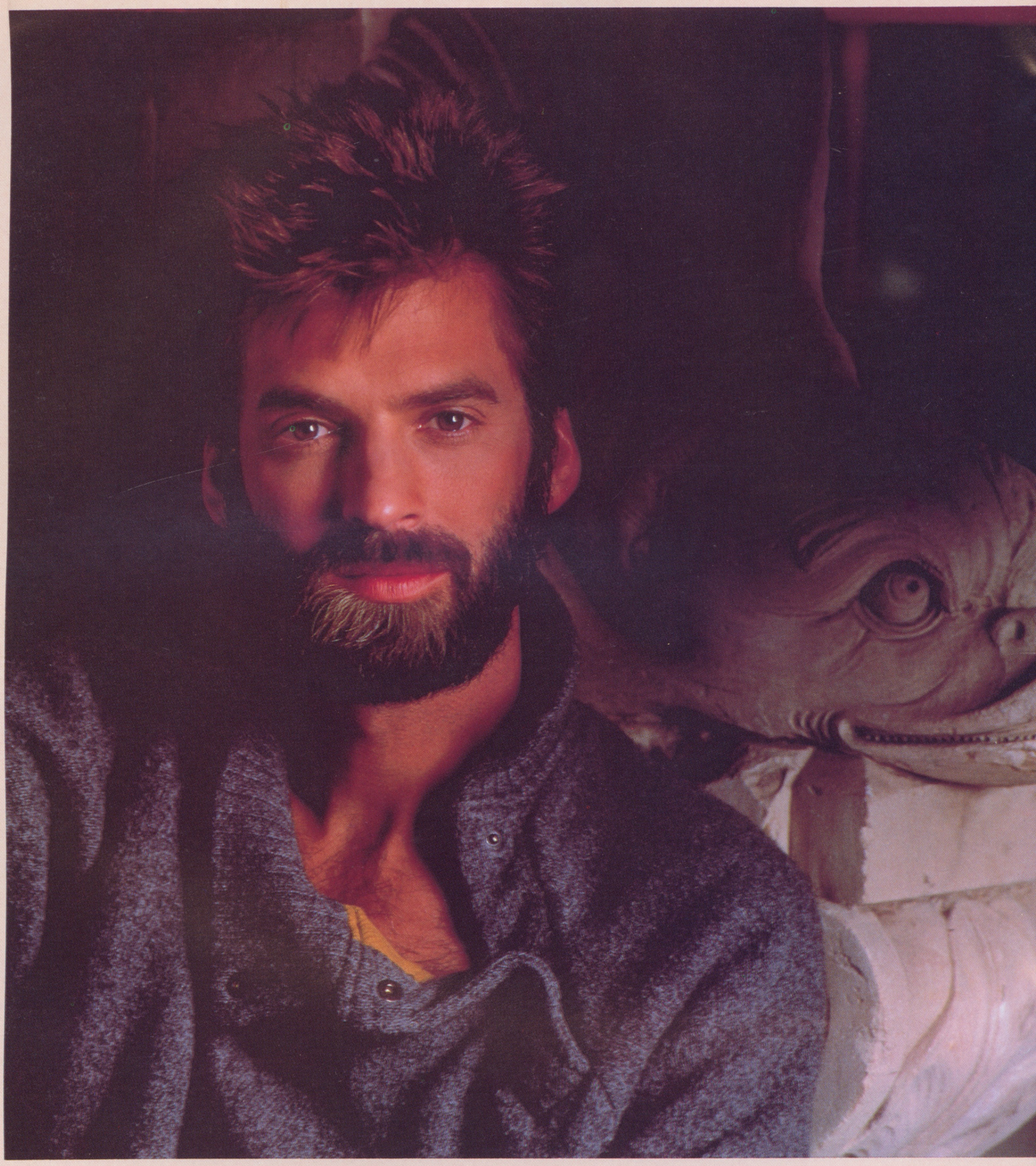
The HOOTERS

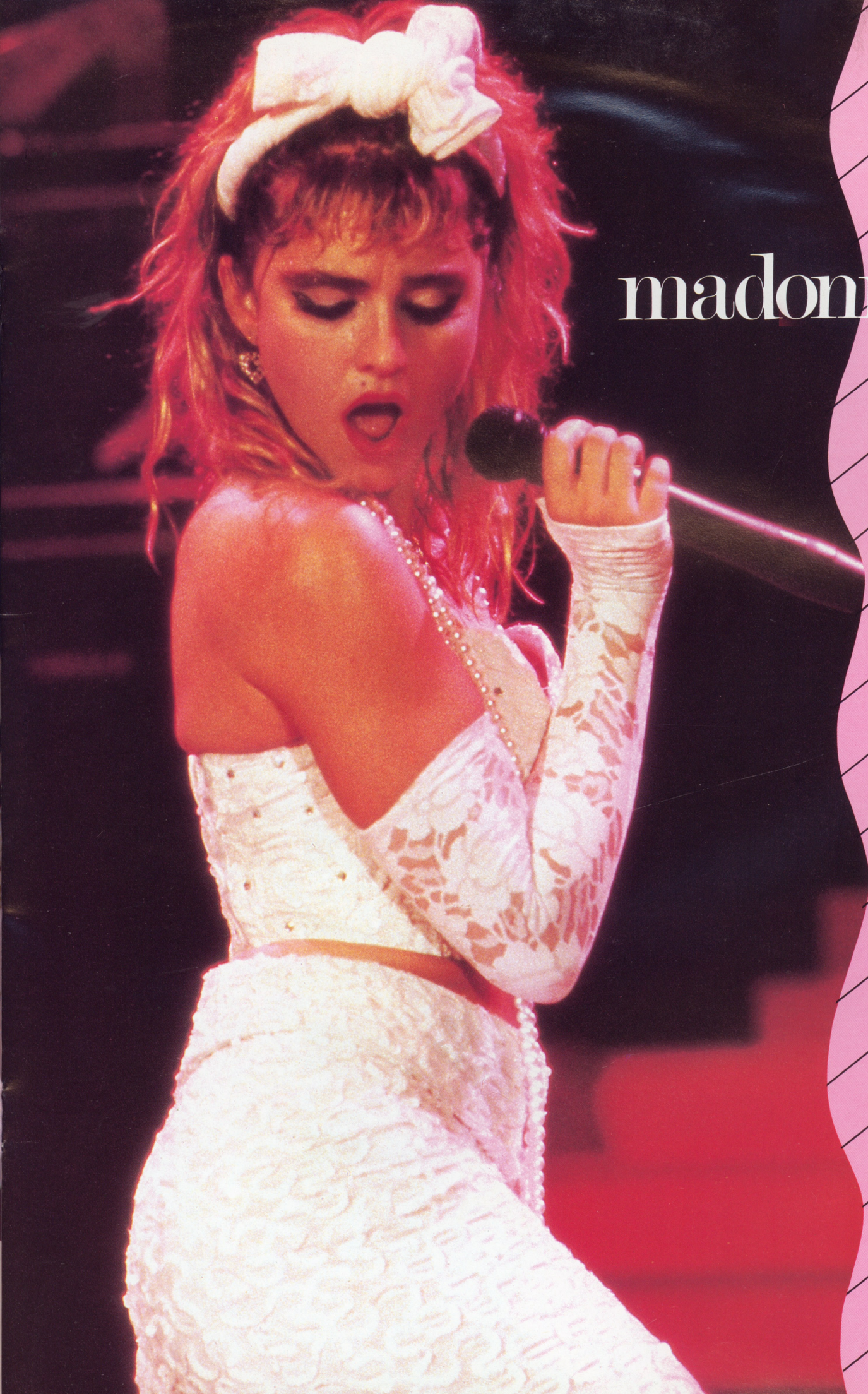
MICK JAGGER

JUDAS PRIEST

PATTY LABELLE

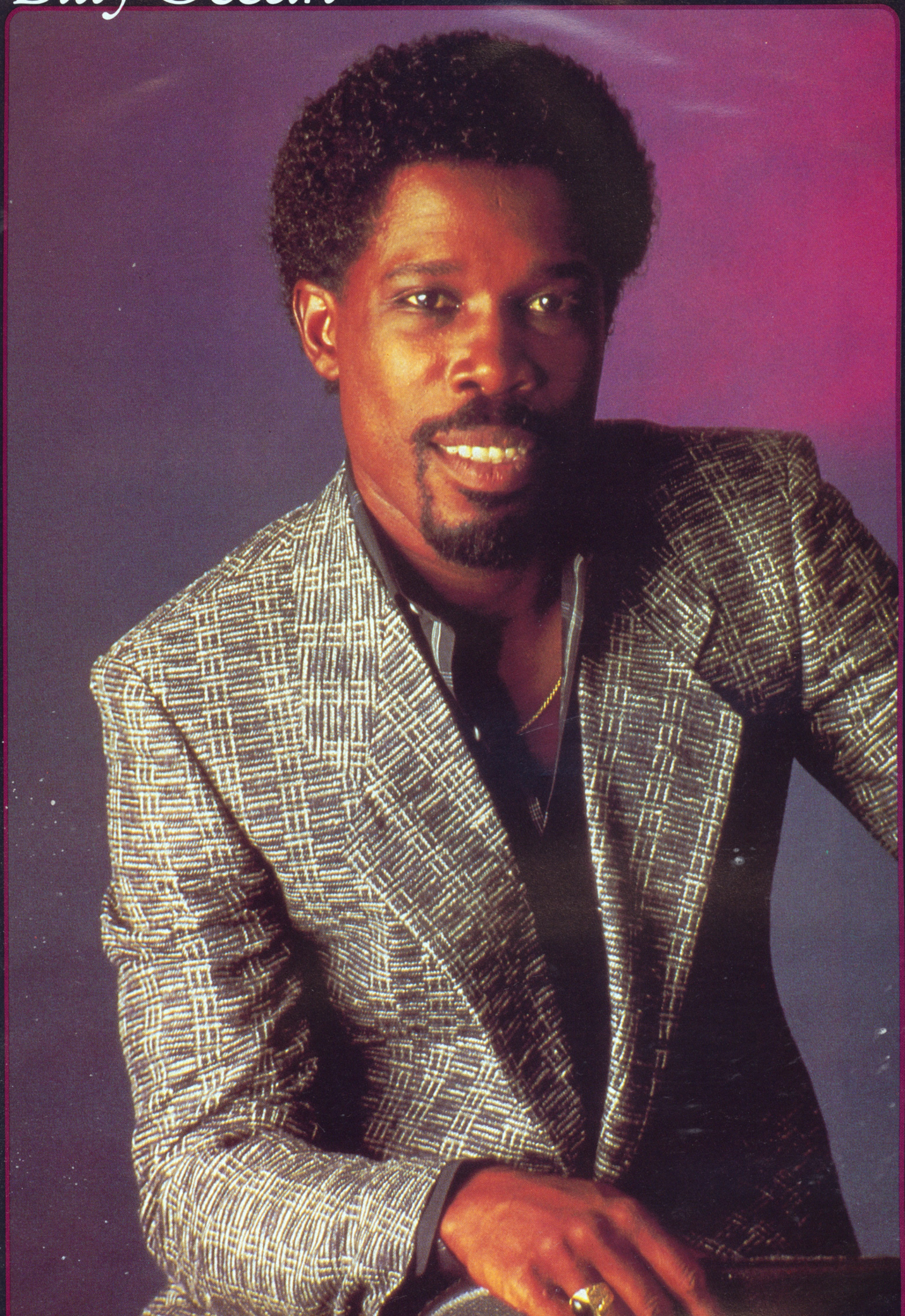
KENNY LOGGINS



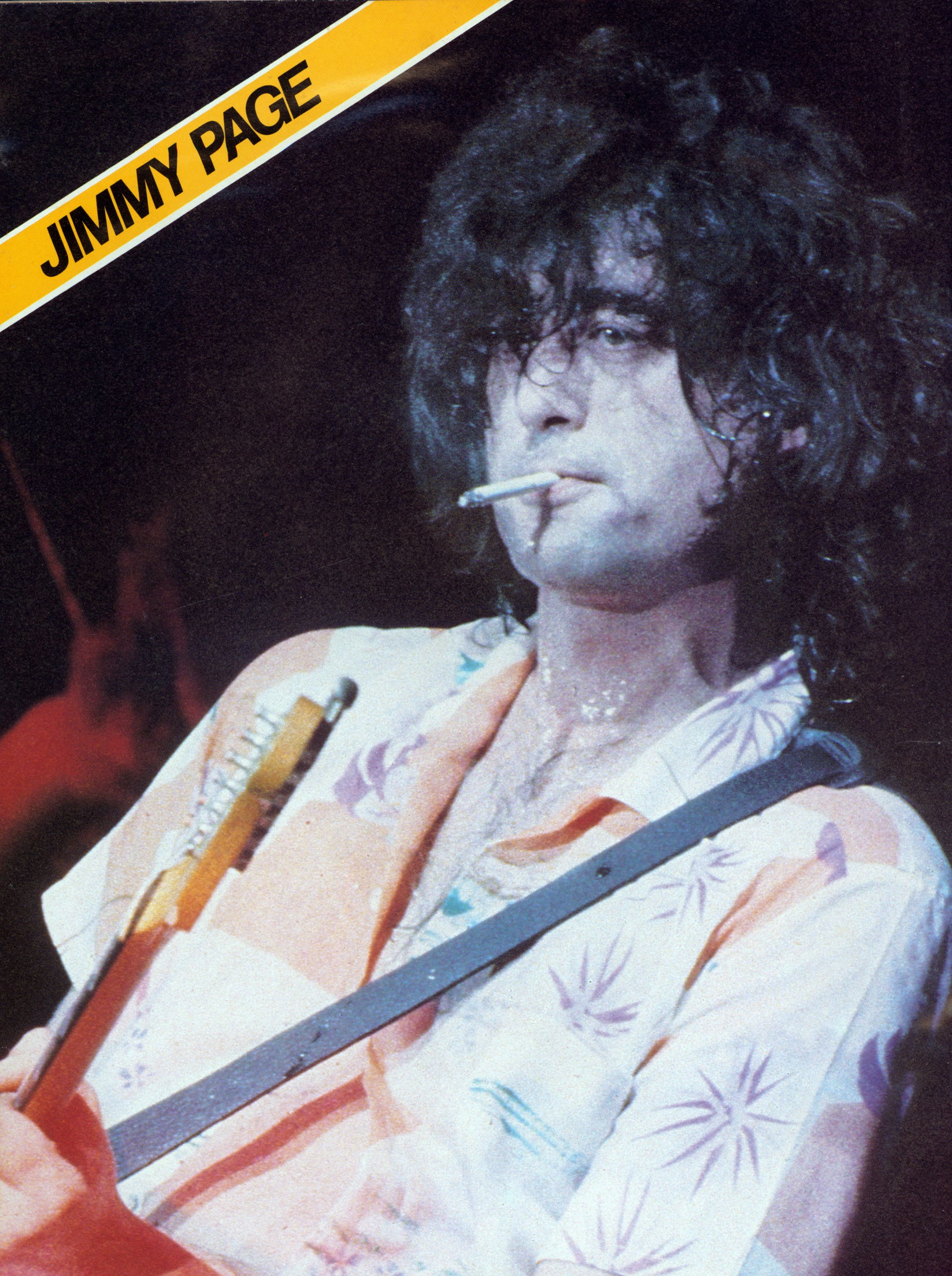

madonna

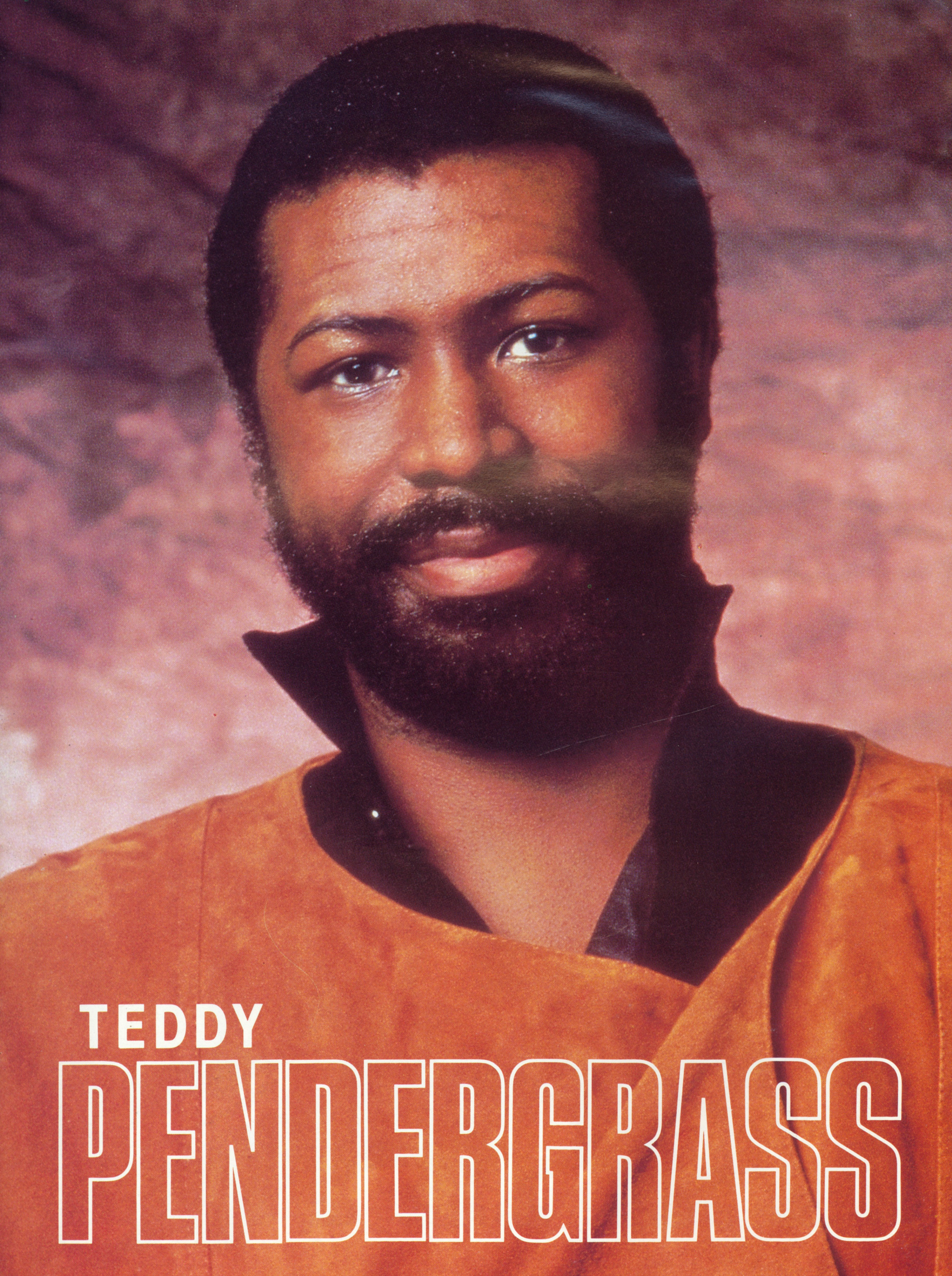
P A T M E T H E N Y

Billy Ocean

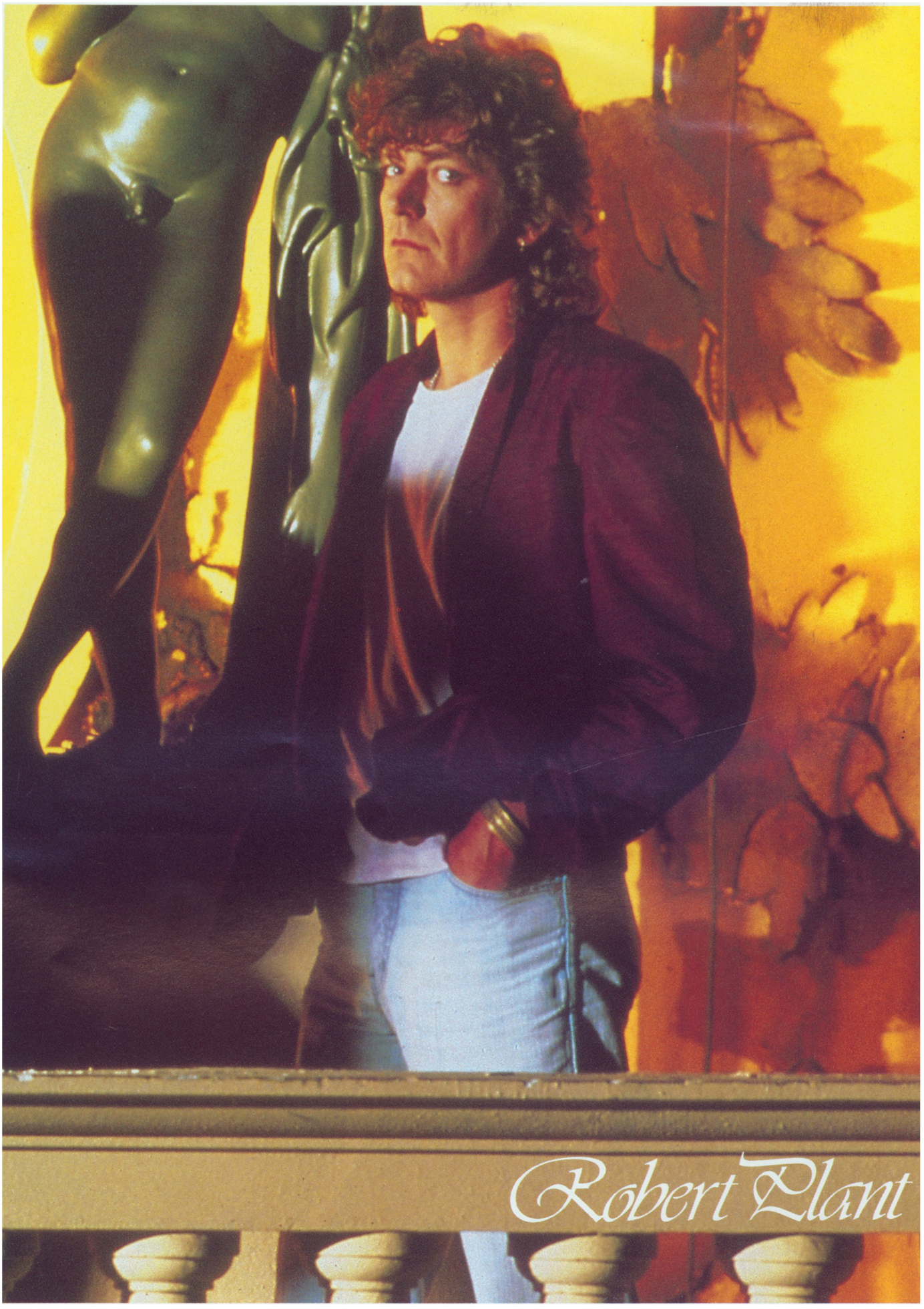


JIMMY PAGE

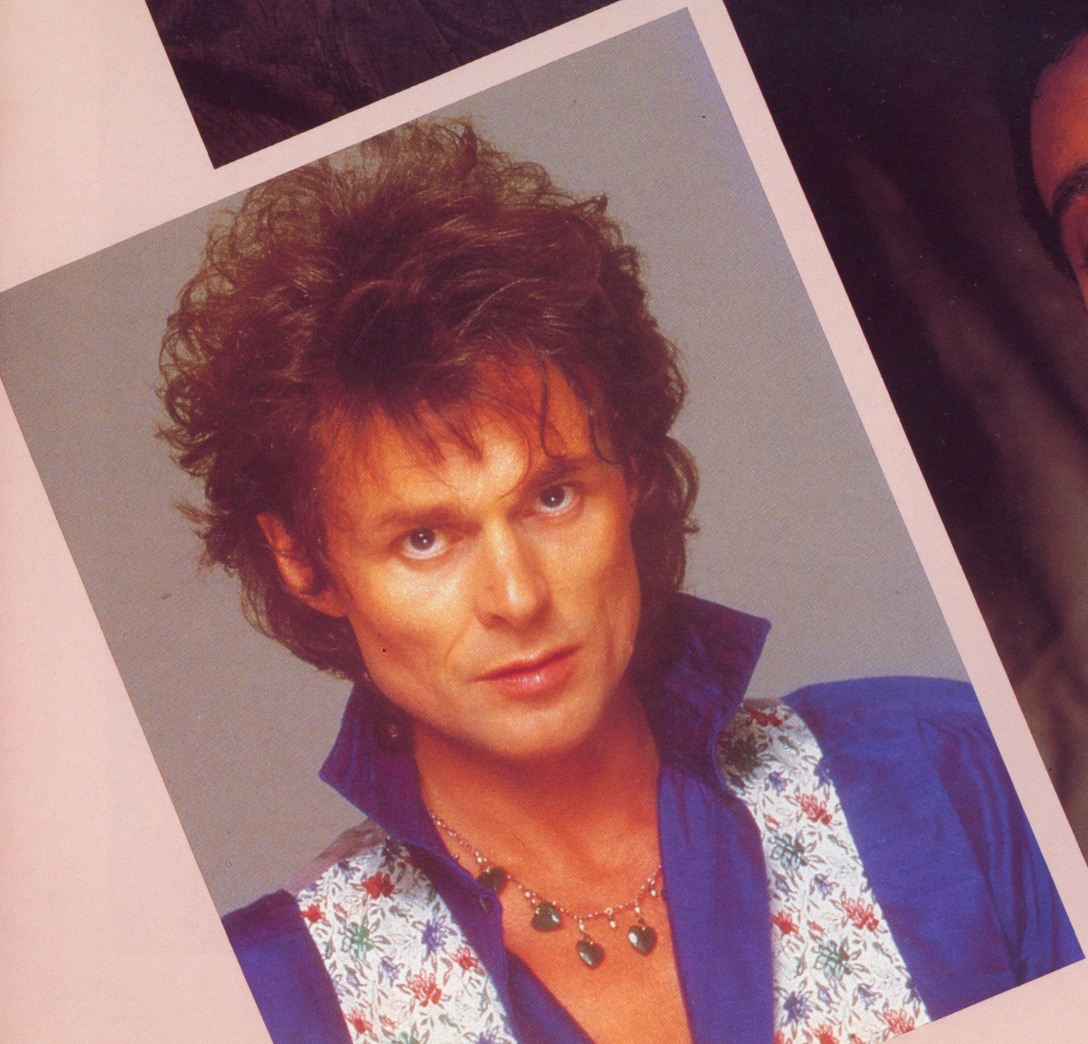



TEDDY
PENDERGRASS

TOM PETTY and the HEARTBREAKERS


Robert Plant

POWER STATION



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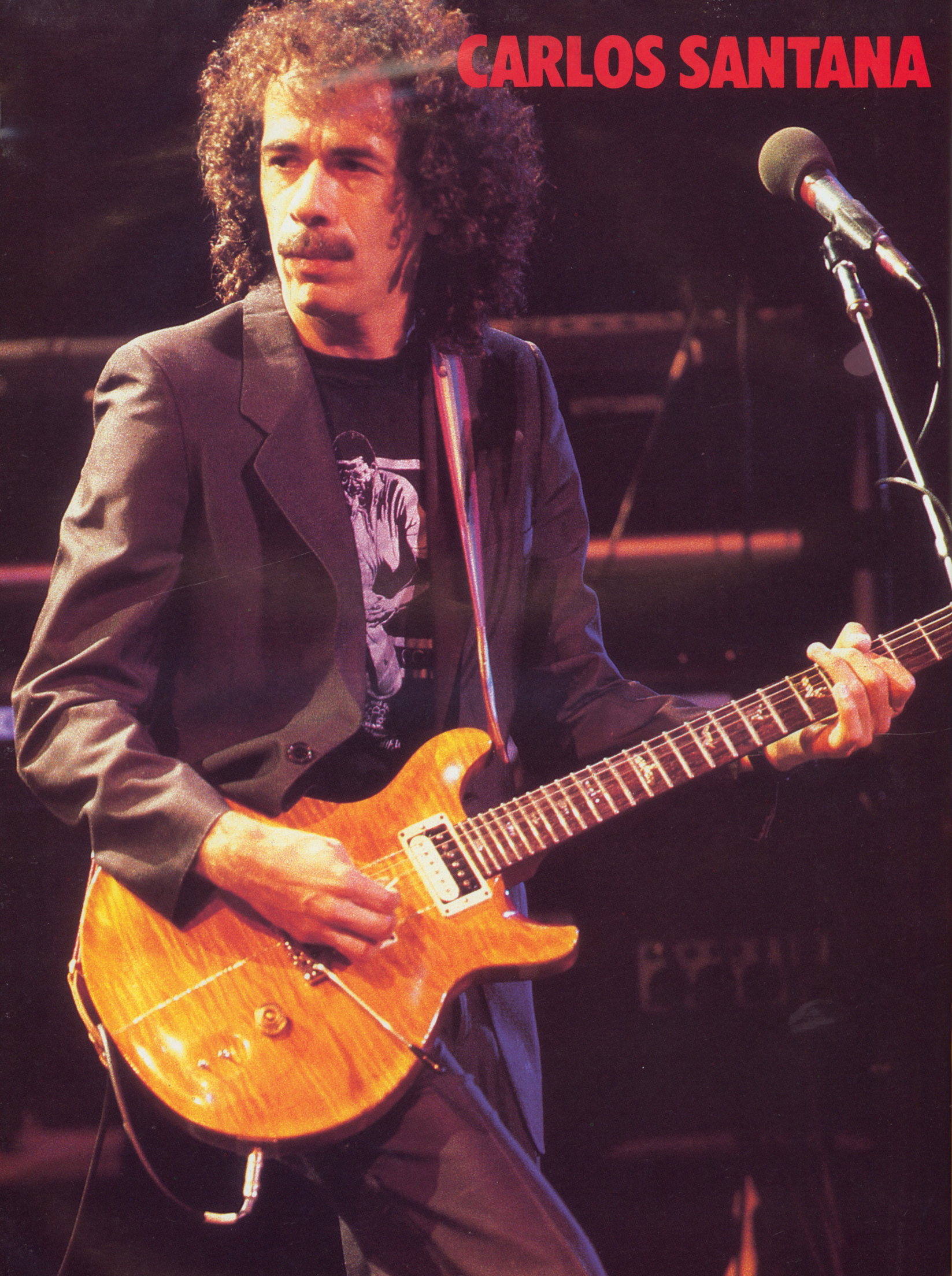
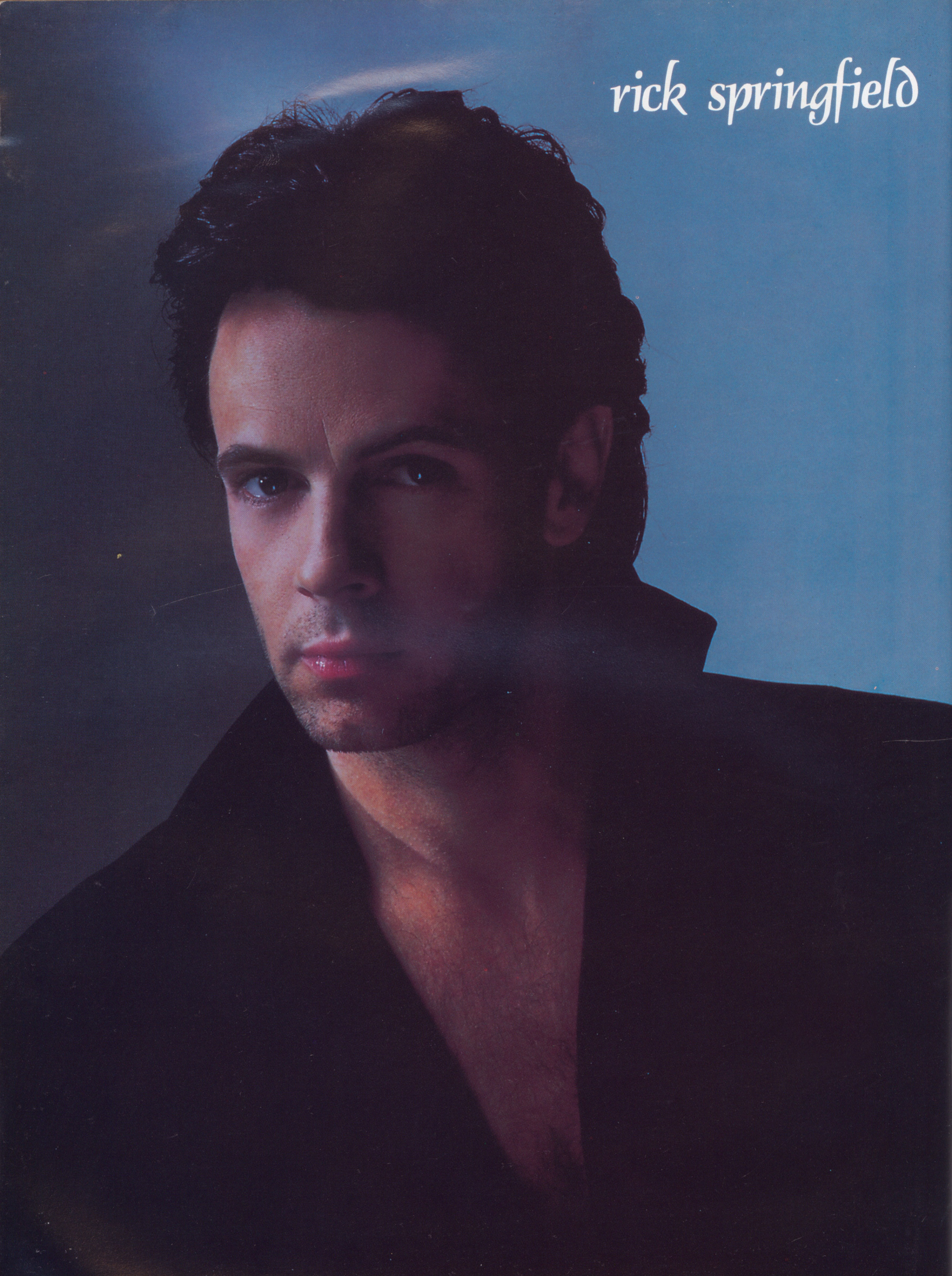
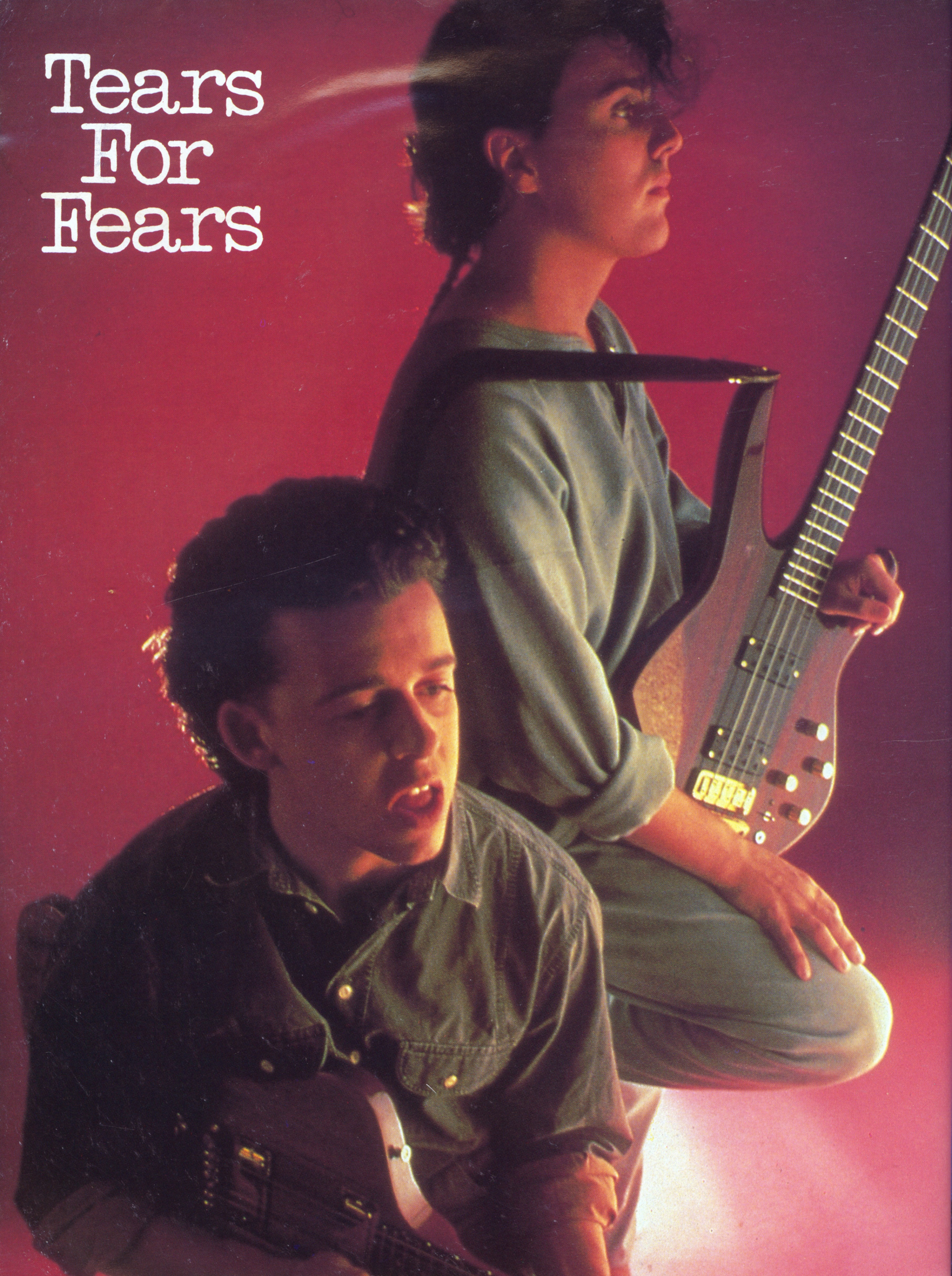

CARLOS SANTANA

simple MINDS


rick springfield

ROD STEWART

Tears For Fears



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TWINS

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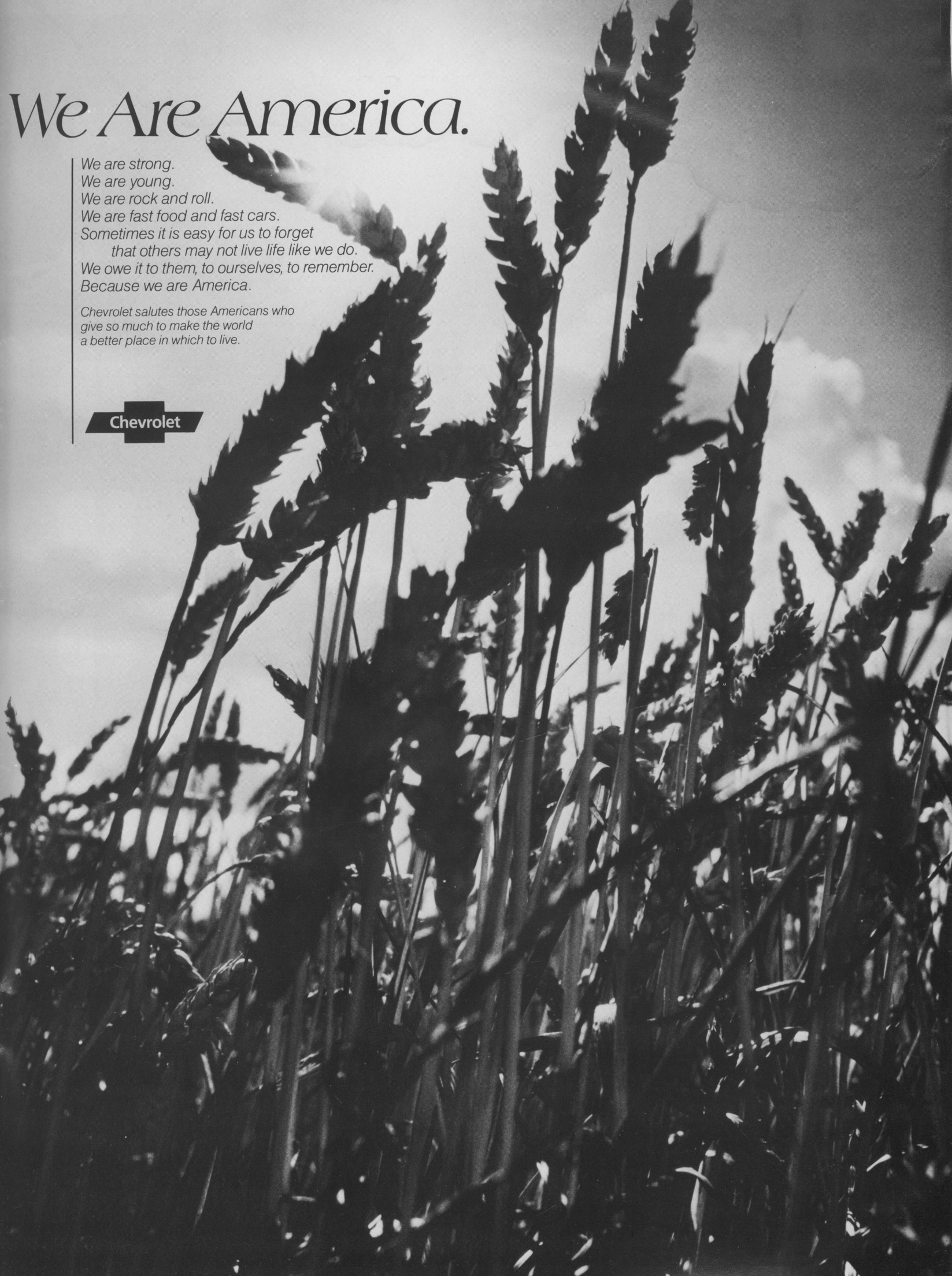
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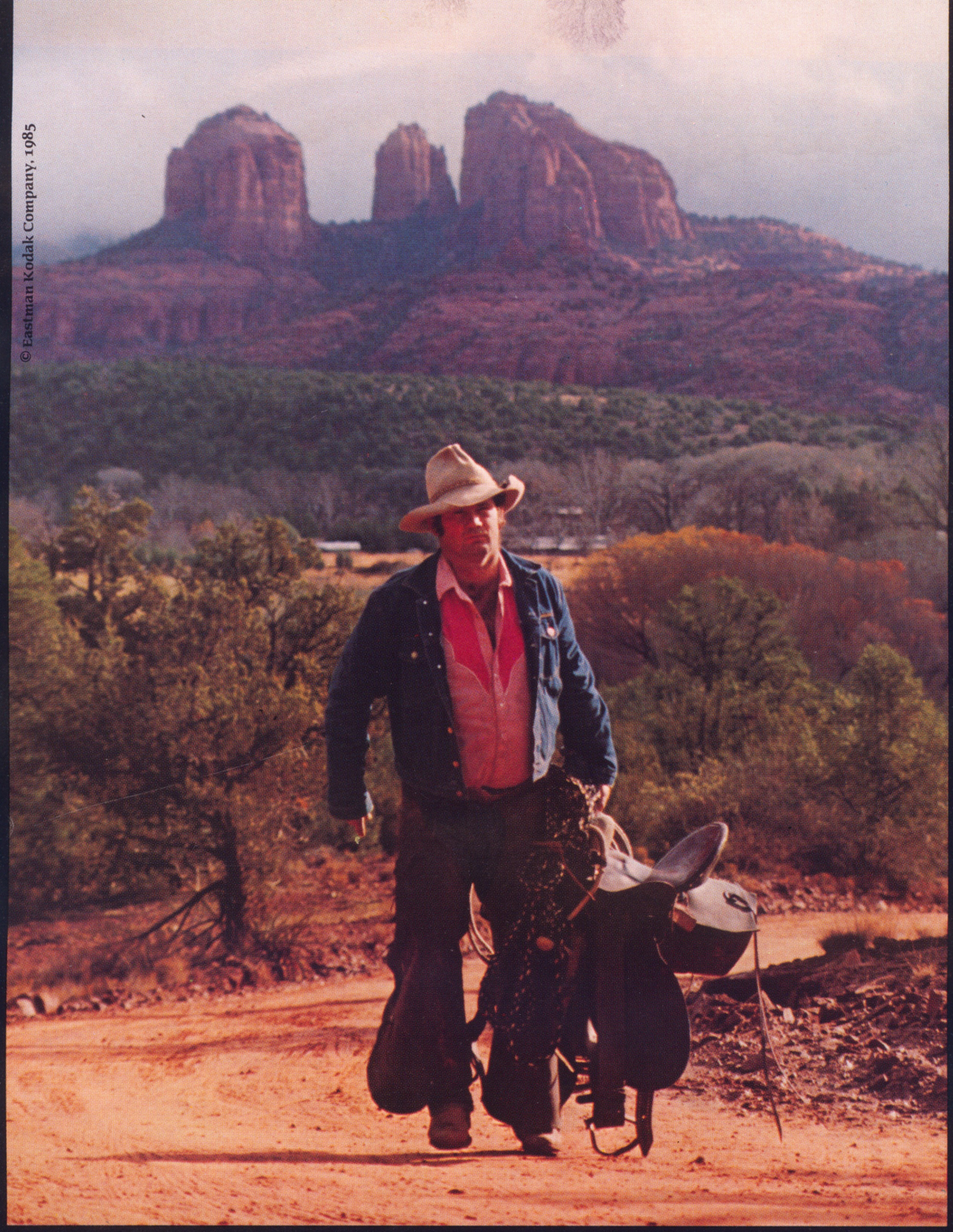

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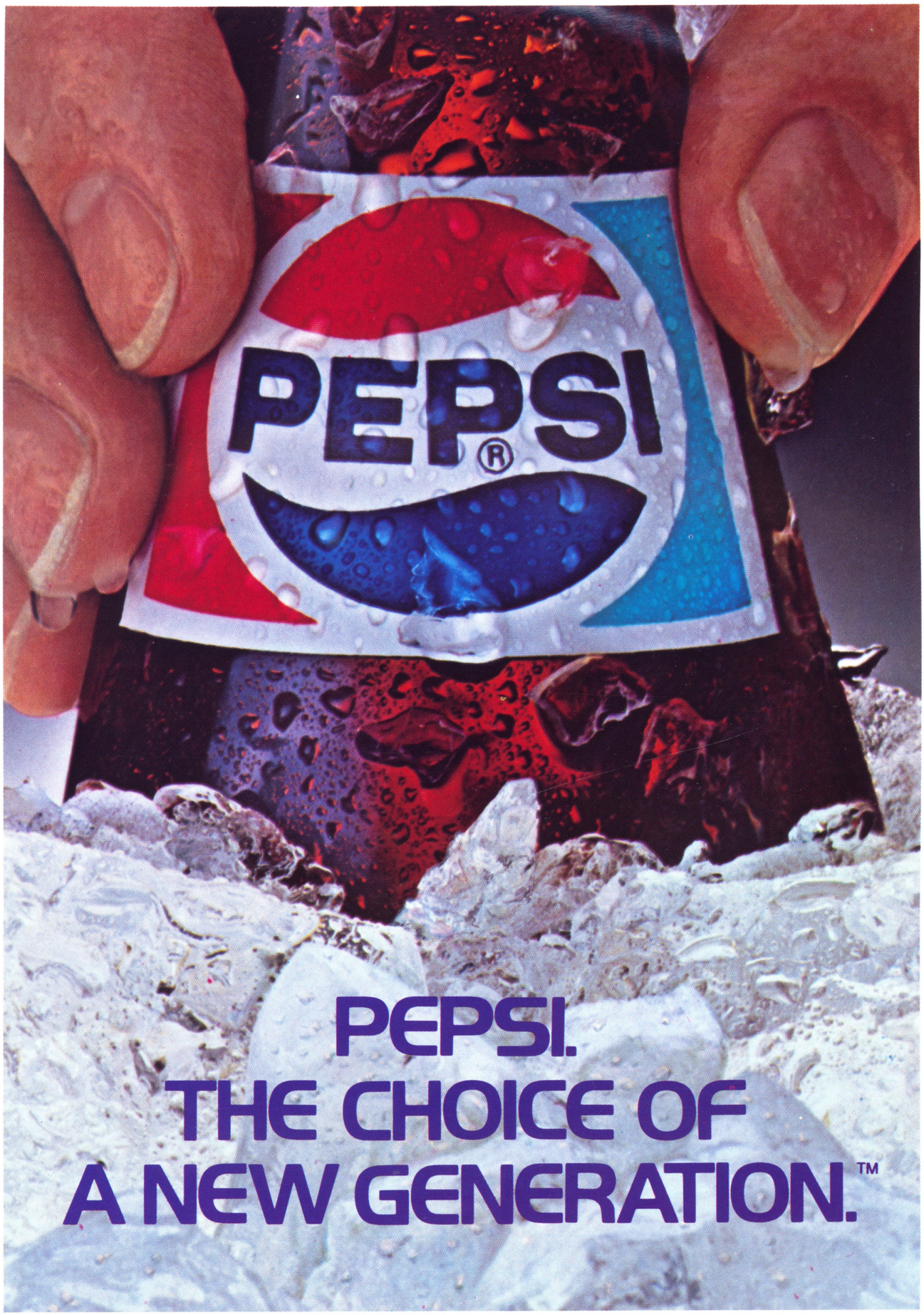

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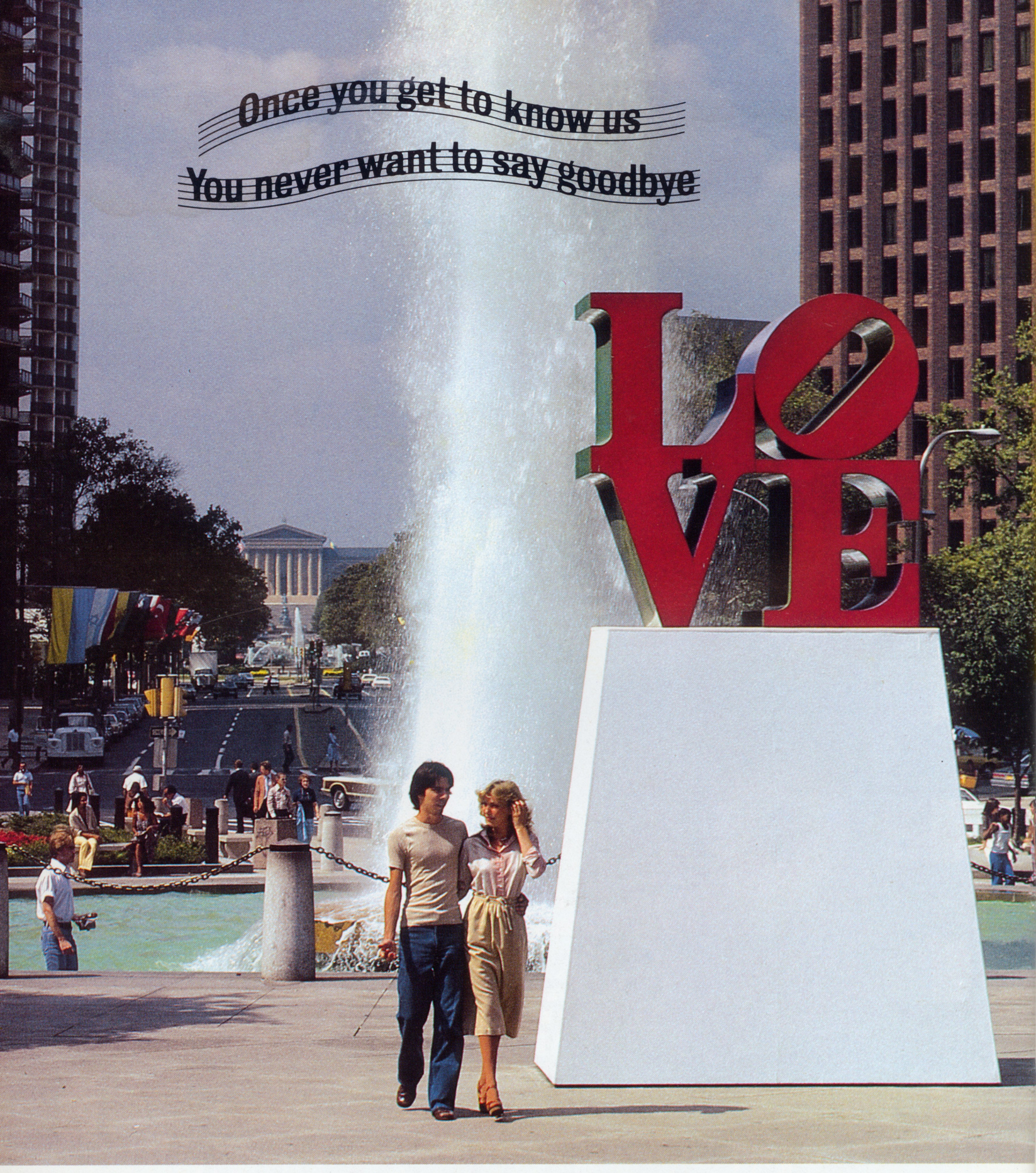

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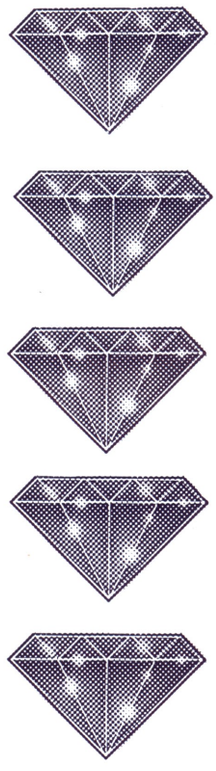

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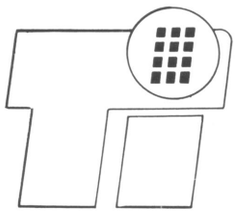

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